

esprit 03.04 orchestra

alex pauk music director and conductor

the weekend

new wave composers festival featuring

streamlined

a concert showcasing rising star composers
& celebrating the ontario arts council's 40th anniversary

April 2, 3, 4, 2004

jane mallett theatre, st. lawrence centre for the arts

esprit orchestra - the weekend - streamlined

Alex Pauk music director & conductor

violin 1

Fujiko Imajishi
Jayne Maddison
Anne Armstrong
Nancy Kershaw
Sonia Vizante-Busca
Michael Sproule

violin 2

Dominique Laplante
James Aylesworth
Ronald Mah
Corey Gemmell
Nicole Zarry
Hiroko Kagawa

viola

Beverley Spotton
Rhyll Peel
Katharine Rapoport
Johann Lotter

cello

Paul Widner
Elaine Thompson
Marianne Pack
Andrew McIntosh

bass

Tom Hazlitt
Robert Speer

flute/piccolo

Douglas Stewart
Christine Little

oboe

Lesley Young
Karen Rotenberg

clarinet/E flat

Max Christie

clarinet/Bc

Greg James

clarinet

Colleen Cook

bassoon

Jerry Robinson
William Cannaway

horn

Gary Pattison
Vincent Barbee

trumpet

Richard Sandals
Raymond Tizzard

trombone

Robert Ferguson

bass trombone

Herbert Poole

harp

Erica Goodman

piano

Greg Millar

percussion

Blair Mackay
Trevor Tureski

about esprit – Canada's new music orchestra

Now in its 21st concert season, Esprit Orchestra was formed in 1983 by Music Director/Conductor Alex Pauk to champion new music by Canadian Composers and bring new orchestral music to Canadians. Today, Esprit remains Canada's only full-sized orchestra devoted to current classical music. Each season, this innovative orchestra commissions, performs and promotes established, as well as emerging, Canadian composers in a 4 to 6 concert Subscription Series. Pauk and his Toronto-based orchestra of 45 highly-skilled musicians collaborate with Canada's most outstanding soloists and ensembles to bring Esprit audiences spine-tingling performances of the world's most exhilarating new music. Further, the orchestra features Canadian premieres of music by leading International composers, such as Adams, Andriessen, Kagel, Kurtág, Ligeti, Penderecki, Schnittke, Takemitsu, van der Aa, among others. Esprit Orchestra's concerts are usually recorded for broadcast by CBC Radio Two's *Two New Hours* hosted by Larry Lake, making this both one of the world's truly distinctive orchestra's available to musical patrons far and wide. Under Pauk's experienced baton, Esprit with CBC Records has produced a selection of the highest quality compact discs featuring the music of Canada's most venerated 20th Century composers.

Support Esprit's music-making and musicians. Your contribution directly benefits Canada's cultural heritage. To make a donation, call: 416-815-7887.

Upcoming esprit 2003/04 special events

Thursday, May 6th (7:30 p.m.), Esprit Orchestra presents *Rockin at the Roundhouse at the Steamwhistle*, a night of rambunctious music to benefit the orchestra. Come out and join Esprit's patrons, musicians, board, staff and supporters in an evening of enjoyable alternative music. Enjoy music by: The Bebop Cowboys, The Creaking Tree String Quartet, The Liquidaires, Rancho Misterio, The Jeremiahs, & Terra Hazelton. \$40 single; \$125 Benefactor (tax receipted); \$40 sponsor-an-artist. **Call: 416-815-7887**

Enjoy a complimentary *In-Your-Space* Esprit community performance this season: A special project backed by the Canada Council, *In-Your-Space* takes Esprit's musicians out of the concert halls and puts them into Toronto's public spaces. It's your rare chance to attend a mini-concert compliments of Esprit, sample new orchestral music, experience the exhilarating Esprit Orchestra in non-typical formations and settings, and directly discuss the music and the orchestra's role in bringing it to the public. Where possible, composers will join Esprit's ensembles. **Call 416-815-7887.**

Be sure not to miss Esprit Orchestra's next concert, *Radio Waves* (matinee), presented Sunday, May 2, 2004, (1:00 p.m. pre-concert talk; 2:00 concert) at the Glenn Gould Studio, Canadian Broadcast Centre, 250 Front Street, as part of The CBC Radio/Radio Netherlands Dutch Music Week. Conductor: Alex Pauk; Guest Artists: Tomoko Mukaiyama (Japan/The Netherlands), piano; Colleen Skull, soprano; Martin Houtman, tenor. Dutch Composers: Peter-Jan Wagemans – *Eden's Gardener*; Tristan Keuris – *Sinfonia*. Canadian Composers: Alexina Louie – *Prologue* and *Berceuse* from the opera *The Scarlet Princess*; José Evangelista – *Symphony minute*; Chris Paul Harman – *Axle*.

esprit orchestra

Alex Pauk music director & conductor

programme

The Weekend, New Wave Composers Festival

Friday, April 2

toward a living art concert for students 11:00 a.m. – 12:15 p.m.
Features music by * Rose Bolton * Christien Ledroit * André Ristic
Sponsors: SOCAN Foundation, Catherine & Maxwell Meighen Foundation, Lunan Foundation.

esprit's in-the-now! – open to public 9:30 p.m. – 12:30 a.m.
This event only at NOW Magazine's Lounge, 189 Church St.
Toronto's hottest young composers bring their instruments and join select Esprit's players for impromptu composing & jamming.
Media Sponsor: NOW Magazine; Project supported by Canada Council for the Arts

Saturday, April 3

Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front Street East, Toronto

open dress rehearsal – open to public 10:00 a.m. – 12:30 p.m.
one of the world's greatest orchestras in action prepares for a concert performance.

out-of-the-box forum – open to public 4:00 p.m. – 5:30 p.m.
Free to the public, this panel discussion is in the lobby of the Jane Mallett Theatre.
Moderator: Composer/professor **John Rea** – author of the paper on which the discussion is based, '*Computer-assisted Composition: A 'Sorcerer's Apprentice'?*'
Speakers: **John Brotman**, Executive Director, Ontario Arts Council; **Brian Current**, composer; **Oliver Schneller**; guest composer; **Matt Hornburg**, new media producer.

reception/buffet dinner 5:45 p.m. to 7:00 p.m.
A private reception in the upper lobby of the Jane Mallett Theatre for all participating composers to meet professionals in their field.
Sponsored by Procter & Gamble.

video & electroacoustic pieces – with concert 7:00 p.m. – 7:20 p.m.

pre-concert composers' talk – with concert 7:20 p.m. – 7:50 p.m.
Moderated by composer **Brian Current** (recipient of The Barlow Prize, 2003), the composers featured in the *Streamlined* concert speak about their music.

concert – Streamlined (see opposite page) 8:00 p.m.

Sunday, April 4, 2004

Orchestral Readings – casual performances of music by Esprit musicians

Composers: **Kee Yong Kam; Tony K.T. Leung ; Deirdre Piper**

Co-presented as part of the Canadian Music Centre's Professional Reading Series.

Supported by SOCAN Foundation and The Government of Canada through the Canada Music Fund.

Saturday, April 3 – 8:00 p.m.

Streamlined

Featured concert of *The Weekend, New Wave Composers Festival*

**Celebrating the Ontario Arts Council on its 40th Anniversary
&**

**The Canadian Music Centre presents the
2004 Toronto Emerging Composer Award**

Guest Soloist: Christien Ledroit (Canada), electric guitar

Guest Composer: Oliver Schneller (Germany)

*Sponsored by The Goethe- Institut

**Christien Ledroit (Canada) *Streamlined* (2002) for chamber orchestra, electric
guitar & digital audio**

* World Premiere

**Oliver Schneller (Germany) *Phantom Islands* (2000) for 14 instruments &
electronics**

* Canadian Premiere

intermission

Rose Bolton (Canada) *Under Unturned Rocks* (2004)

* World Premiere of an Esprit commission
supported by Canada Council for the art

André Ristic (Canada) *Sublimation* (2004)

* World Premiere of an Esprit commission
supported by Canada Council for the art

Post concert Reception: Please join us in the lobby following the concert for
an informal reception as we celebrate the Ontario Arts Council on the occasion
of its 40th Anniversary. Coffee provided compliments of Mountainview Estates

Tonight's concert is being recorded by Two New Hours on CBC Radio Two (94.1)
FM with host Larry Lake for broadcast on May 16, 2004

Tonight's programme is subject to change without notice.

**Esprit wishes to thank the following for their generous support of *The Weekend,
New Wave Composers Festival*:** Ontario Arts Council; The Canada Council for the Arts;
The Toronto Arts Council; CBC Radio Two's Two New Hours; The SOCAN Foundation; The Trillium
Foundation; The Catherine and Maxwell Meighen Foundation; The Julie-Jiggs Foundation; The
Vandewater Charitable Foundation through the Toronto Community Foundation; The Lunan Foundation;
The George Cedric Metcalf Charitable Foundation; The Goethe-Institut, Toronto; Roger D. Moore;
Innovate Printing; Margery Griffith Bequest; Procter & Gamble; Hudson's Bay Company; NOW Magazine,
Scotiabank Group; Lufthansa

The Strategic Initiatives Program of The George Cedric Metcalf Charitable Foundation has, over a three-
year period, enabled the Esprit Orchestra to realize its goals in creating a comprehensive website
(www.espritorchestra.com) and in producing electronic and multi-media projects. We wish to express
deep gratitude to The Foundation for its generous support of Esprit's work in these new fields.



Alex Pauk, music director conductor

Alex Pauk is a prominent and influential conductor/composer on the Canadian music scene and has a growing international profile. He is also a leading figure in the field of film music scoring, conducting and production.

In 1983, he founded Toronto's award-winning Esprit Orchestra focusing on contemporary "classical" music (Pauk has commissioned new pieces from over sixty composers), early 20th Century music, as well as new film scores. He continues to develop the Esprit Orchestra as both a concert organization, and an orchestra involved with film, television, music theatre, visual arts, dance, CD and DVD recording and multimedia events.

Pauk has been commissioned to write music for all the above-mentioned disciplines, along with commissions for every type of musical ensemble. In composing for film, Alex Pauk works in partnership with his wife, the highly celebrated Canadian composer Alexina Louie. The scope of their film music, as separate from their individual concert music, covers a wide range of styles and genres (including arrangements of popular music).

In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony as well as smaller orchestras and ensembles throughout Canada.

With the Esprit Orchestra, he has recorded five CDs of Canadian music for CBC Records, and two film soundtrack CDs – one for the Varese Saraband label (music by Mychael Danna for Atom Egoyan's films), and one for the SONY Classical label containing the Pauk/Louie film score for Don McKellar's feature film *Last Night*. All of Pauk's concerts with Esprit are recorded by CBC Radio for national and/or international broadcast. Several Esprit events have been taped for television broadcast on the BRAVO! Channel.

In 1999, Alex Pauk made his debut European tour conducting five Esprit Orchestra concerts in Holland (Gaudeamus International Music Week) and France. Having also organized two Canadian tours, he is currently planning Esprit debuts in New York and Boston.

Pauk often performs the Canadian premieres of works by leading international composers such as Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg and invites outstanding soloists such as Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, Jon Kimura Parker and the percussion ensemble NEXUS to perform with his orchestra. CBC Radio has

frequently recorded and broadcast Pauk conducting Esprit in programmes of music by Ravel, Debussy, Ives, Weill, Elgar, Falla, Rodrigo, and Bernstein.

The Esprit Orchestra, through projects initiated and realized by Pauk, has been the recipient of numerous awards acknowledging its visionary role in giving new meaning to what an orchestra is in today's society. These awards include the 1990 SOCAN Award of Merit for imaginative programming, the Jean A. Chalmers National Music Award (1995) for outstanding contribution to musical creativity, three Lieutenant Governor's Awards for the Arts (1996, 1998, 2000) for developing private sector and community support, and two Financial Post Business in the Arts Awards of Distinction for business involvement with Esprit's high calibre, innovative presentations.

The excellence of Pauk's work on compact discs has been recognized internationally on many occasions. For example, the Esprit CD *Music for Heaven and Earth* received a five-star rating (for performance and sound quality) in the BBC Music Magazine reviews (1996) and the works of composers Harry Somers, Alexina Louie and Colin McPhee have been nominated for or received music industry JUNO Awards as a result of being recorded on CD by Alex Pauk.

Pauk has been involved conducting, composing, arranging, producing and consulting for a wide range of film productions including features, made-for-TV dramas, documentaries, docu-dramas, animations plus many performing arts films produced by Rhombus Media including; *Ravel's Brain*, *The Eternal Earth*, *The Radical Romantic*, *Ravel, For the Whales* and *September Songs: The Music of Kurt Weill* (with Pauk and Esprit appearing on camera in several of these films).

Pauk's score for the National Film Board animation *Blackberry Subway Jam* was nominated for best film score at the 1986 Actra Awards. Among recent film projects by the Pauk/Louie team are soundtracks for feature films (Don McKellar's *Last Night* and Jeremy Podeswa's *The Five Senses*) that received praise and awards at the Cannes and Toronto International film festivals and are now sold in territories throughout the world. The music for *Last Night* was nominated for a 1999 Genie Award for best original film score.

Other recent soundtracks include *Perfect Pie*, a Rhombus Media feature film directed by Barbara Sweete, *After the Harvest*, a made for television movie directed by Jeremy Podeswa, *24 fps*, a short film commissioned to celebrate the 25th Anniversary of the Toronto International Film Festival, and the Rhombus Media docu-drama *Ravel's Brain* directed by Larry Weinstein. Pauk recorded the *Ravel's Brain* score in Cologne conducting the WDR Symphony Orchestra and the WDR Radio Choir.

In November of 2002, Alex Pauk, along with composing partner Alexina Louie, was awarded the prestigious Louis Applebaum Composition Award for excellence in composing for film and television.

In November 2001, Pauk conducted the world premiere of his *Concerto for Two Pianos and Orchestra* with the Esprit Orchestra in Toronto.

Increasingly, in his capacity as Music Director of Esprit, Pauk is collaborating with composers, film makers, video artists, and dancers, as well as set and lighting designers, to produce multimedia, cross-disciplinary concert events.



John Rea, composer

Out of the Box Forum Moderator

John Rea's approach to the art of composition is characterized by a nondoctrinaire alternation between a poetics related to the projection of an acoustic geometry, and a poetics associated with the projection of narratives, even of a certain theatricality. Dialectical by nature (and by his volition), Rea gives privilege to the somewhat opposing notions of 'discourse' and of 'commentary.' He wishes to communicate and increase awareness, occasionally in a didactic manner. He is a professor at McGill University in Montreal.

When it comes to conveying the interiority of abstract musical architectonics through time, one refers to these works among others: *Hommage à Vasarely*, *Vanishing Points*, *Over Time*, and *Time and Again*, all for orchestra, *Objets Perdus*, a string quartet; *Les Raisons des forces mouvantes*, for flute and string quartet, *Treppenmusik*, for 12 players and tape-delay system, and the recent *Homme Papillon* (2002), for 27 players including the Disklavier piano.

Rea's art of construction, when it focuses on exteriority, manifests itself primarily in those compositions where an evocative text, argument, or title directs the listener's attention to an arrangement of images outside of music. This technique of reflection and self-reflection appears in: *Les Jours*, a ballet for large orchestra; *Las Meninas*, for piano solo; *Zefiro torna*, for orchestra; *Music, according to Aquinas*, for chamber choir; and several melodramas, *Offenes Lied*, *Alma & Oskar*, and the most recent, *Sacrée Landowska*, for an actress/ harpsichordist and chamber ensemble. It also emerges in his re-orchestration for 21 players of Alban Berg's opera, *Wozzeck*.

This double notion of discourse/commentary also characterizes Rea's commitment to fostering cultural activity within certain Montreal organizations where he sits on artistic and editorial committees. It further defines his relationship to his pen, so to speak, for Rea gives lectures and publishes articles about new music.

Written by Ferdinand L. Niemantz, January, 2004

Esprit wishes to thank its Out of the Box Forum speakers and moderator for the generous contribution of their time.

Out of the Box Forum

Topic: Computer-assisted Composition, is it a 'Sorcerer's Apprentice'? How are computers changing the process of music composition and are these changes for the better? Read, below, the paper that inspired the topic.

Moderator: John Rea, composer, professor McGill University

Speakers: John Brotman, Executive Director Ontario Arts Council
Brian Current, composer
Oliver Schneller, composer
Matt Hornburg, new media producer, marblemedia

Esprit Orchestra - 2004: Round Table Discussion

Computer-assisted Composition: A 'Sorcerer's Apprentice'?

Position paper by John Rea, for Esprit Orchestra's *Out of the Box Forum* (part of *The Weekend*, New Wave Composers Festival), St. Lawrence Centre, Toronto, April 3, 2004.

Good! The sorcerer, my old master
left me here alone today!
Now his spirits, for a change,
my own wishes shall obey!
Having memorized
what to say and do,
with my powers of will I can
do some witching, too!
Go, I say,
Go on your way,
do not tarry,
water carry,
let it flow abundantly,
and prepare a bath for me!
Come on now, old broom, get dressed,
these old rags will do just fine!
You're a slave in any case,
and today you will be mine!

So begins a moralistic poem-myth written by Goethe entitled *Der Zauberlehrling*, The Sorcerer's Apprentice (*L'Apprenti sorcier*), a cautionary tale where readers have traditionally understood the following admonition: 'Beware what you wish for, your wishes may come true.'

Today, however, we comprehend this fable somewhat differently, characterized perhaps by the gravity of the following instructions: Without access control, anyone can access all Sorcerer/Hexenmeister tools and manipulate the managed objects. The risks of this approach can be devastating when individuals without the proper authority, or expertise, alter or delete important components of the Sorcerer/Hexenmeister configuration and object attributes.

By controlling user access, one can prohibit unwanted access to critical applications and network components. By controlling user access, users are allowed to access only those applications and objects they need, based upon their network management responsibilities and other relevant criteria.... The basis for denying or granting users access to tools and managed objects are *security rules*.

Security rules are controls that identify the *user groups* to which access controls are to be applied, the *tools* or *managed objects* for which access is to be denied or granted, and the *policy* to determine if access is to be denied or granted.

As such, tasks outlined ... involve working with users, tools and managed objects, and creating security rules. What differentiates security rules from each other is the range of access granted or denied to the user groups. We've certainly come a long way! And so too has musical composition.

Where are the submissive pencils and pens that once did our bidding, quietly, without talking back, without asking us — as our tools do today, in dialog boxes — whether we would like to “auto freeze accidentals”, use “special mouse clicks”, “reduce or enlarge one's staff (‘click the resize tool’)\”, “zoom in or zoom out (‘saving you a trip to the tool palette’)\”, “sweeping for channels...” [Ah!, poor Mickey Mouse!], “Do you want the tempo changes...”, “Do you want to change this staff...”, “Do you want to Clear...”, “Do you want to search...”, “*Finale* is listening...”, “*Finale* cannot find a match...”, “The Command Line plug-in allows for quick note entry by typing in specific commands... Type in the string of commands for the plug-in to perform”, etc., etc., etc.,? And I have not even mentioned other, more sophisticated, tools employed by composers and some musicologists and theorists such as, *OpenMusic*. Or, tools made for sound design, multimedia, post-production, acoustics, sonic morphing such as, *AudioSculpt*, *Diphone Studio*, *Modalys*.

There are also tools for real time interaction such as *Spatialisateur*, *jMax*, whether they be for sound spatialization, concert shows, sound installations, multimedia or virtual reality installations, real time signal processing, or score following. And I must not forget one of the most widely used of tools, the all-purpose *Max/MSP*, or the family of tools known as *Csound*, *Real-time Csound*, *Extended Csound*.

In all of this, one is compelled to ask a few simple questions: What are the kinds of relationships that composers maintain today, indeed nourish, with the various software packages available for composing? What type of ‘attitude’ must one adopt in the face of new technologies, particularly in the realm of computer-assisted composition? Who controls who, and what?

Today, composers roam widely as they forage for inspiration in the most unusual places: From music notation programs themselves — to random pitch generators, from the analysis of spectra — to MIDI representations of sound, from genetic algorithms for the generation of music — to data-stream analysis and conversion to sound, to name but a few. And, in all of their creative wanderings these days, composers can always be seen accompanied by their trusted sidekick, their fellow traveler so to speak, their ‘best friend’: A computer.

There no longer seem to be ways, and means, to compose music that do *not* include the computer. I ask again, who controls who? And who controls what?

Cybernetics, the field of science that studies control and communication in living and man-made systems, has evolved astonishingly since 1948 when Norbert Wiener¹ first proposed the term. (Just consider what control it took to put rovers on Mars!) Derived from the Greek word, *kubernétés*, governor (gubernatorial), and the verb, *kubernàn*, to govern, to control, this field has come to be known in our time principally as robotics. Cybernetics has drawn upon electrical engineering, mathematics, biology, neurophysiology, anthropology, and psychology to study and describe actions, feedback, and response in systems of all kinds. It tries to understand the similarities and differences in internal workings of organic and machine processes and, by formulating abstract concepts common to all systems, in order to understand their behaviour. Both at the Faculty of Music where I teach in Montreal and other departments at McGill University, as it is around the world where researchers study musical phenomenon scientifically, one can encounter related recent developments (often referred to as *sciences of complexity*) that are distinguished as separate disciplines, such as artificial intelligence, neural networks, systems theory and chaos theory, but the boundaries between those and cybernetics proper are not precise. Now, while the use of computer applications has proliferated limitlessly since 1948, labeling as "cybernetic" anything that uses a computer obscures rather than illuminates our understanding.

Thus, the term "cybernetic technology" has gained some currency to describe those information processing and transmitting tools that somehow increase the general purpose 'intelligence' of the user, that is, increase the control the user has over information and communication.²

The goal here, clearly, is to create an illusion. The sorcerer contrives to keep all apprentices in check! Aspiring composers (non-scientists) are interested in such goings-on too. And, as with the old sorcerer's apprentice, the broom becomes a robot, one that has a mind of its own. Would-be composers, I suggest, know little about 'real magic', little about the true art of composing music. Have we come to a place where the broom controls its owner, where one finds the hammer without a master (*le marteau sans maître?*), albeit a robotic hammer, hitting away at god-knows-what type of sound-producing object?

Of course, we do get into our quite sophisticated automobiles today and, with a 'natural' sense of freedom, drive away without knowing or understanding what's really working for us underneath the hood. But then no one would ever presume that driving an automobile is an art form, unless your name is ... Schumacher or *Hexenmeister*. So, as composers, is it worth hooking up to our musical broomsticks and trying to fly away?

1 Norbert Wiener, *Cybernetics, or control and communication in the animal and the machine*, New York: John Wiley & Sons, Inc., 1948

2 This accounting of 'user intelligence' is given by Francis Heylighen, visionary research professor at the Free University of Brussels. Consult — <http://pespmc1.vub.ac.be/CYBTECH.html> and <http://pespmc1.vub.ac.be/HEYL.htm>

40 Years of Supporting the Arts in Ontario!

Since 1963, the Ontario Arts Council (OAC) has played a significant role in assisting individual artists and arts organizations to create and present work throughout this province.

In this anniversary year, the Ontario Arts Council, will award \$29.2 million in grants to more than 870 organizations and 1,300 artists in at least 233 communities across Ontario.

Esprit Orchestra would like to join other provincial arts organizations and individual artists in celebrating this important anniversary.

Happy 40th OAC!

40 années de soutien des arts en Ontario !

Depuis 1963, le Conseil des arts de l'Ontario (CAO) joue un rôle déterminant auprès des artistes et des organismes artistiques en les aidant à créer et à présenter leurs œuvres dans toute la province.

Cette année anniversaire, le CAO octroiera des subventions totalisant 29,2 millions de dollars à plus de 870 organismes et à plus de 1 300 artistes dans au moins 233 collectivités de la province.

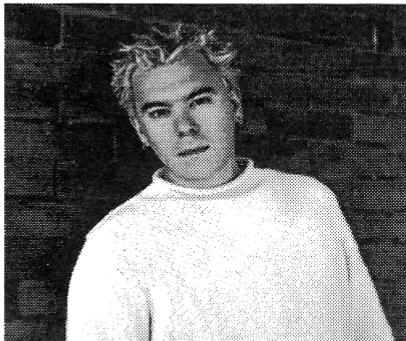
Esprit Orchestra aimeraient se joindre à d'autres organismes et artistes de la province pour souligner cet anniversaire important.

40 ans, ça se fête !



ONTARIO ARTS COUNCIL
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www.arts.on.ca



Christien Ledroit, composer

Christien Ledroit was born in 1975 in London, Ontario. He studied music composition at Queen's University in Kingston, Ontario and completed a Master of Music degree in composition at McGill University in Montreal in 2002. He has studied with an eclectic group of composers including Sean Ferguson, Jean Lesage, alcides lanza, Alfred Fisher, John Burge and Marjan Mozetich.

Throughout high school, Ledroit played guitar in a punk band, while still continuing to develop technique on the violin. It is this dichotomy that most influences his music today.

Ledroit maintains active in study and performance of both contemporary art music and loud aggressive rock music. The combination of these two styles lends his compositions an unusual sound.

Ledroit has received commissions and awards from many sources. Recent awards include two prizes at the 2001 SOCAN competition for Young Composers, including a First Prize for *Shards*, and a Second Prize for *Elementalities*.

Christien Ledroit now lives in Toronto with his wife Stefanie.

About Christien Ledroit's Composition

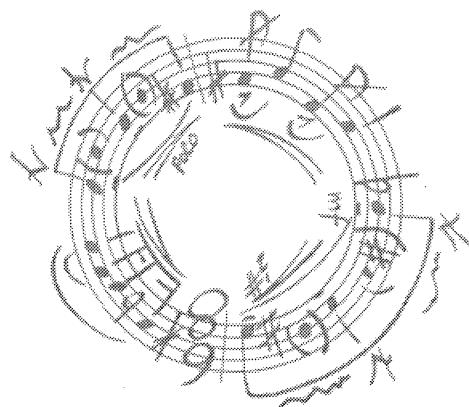
***Streamlined* (2002)**

Streamlined is a work of about 15 minutes duration for chamber orchestra (with electric guitar and digital audio). The entire piece was created from four basic musical fragments. These fragments are used both melodically and as "roots" for chord progressions, eventually streamlining melody and harmonic progression into one entity.

The piece is in four main sections, alternating between unmetered and metered. The main processes of the piece occur in the metered sections; the unmetered sections serve as points of repose. The first half of the piece moves through a set of "negative" moods (mysteriousness, melancholy, anger, violence) while the second section moves through a set of "positive" moods (sweetness, lightness, vibrancy, ecstasy). This dramatic structure mirrors the musical structure of the piece.

This piece is a summation of all the different techniques I've been developing over the last several years. One of the challenges of this work was to successfully combine seemingly contradicting styles and methods. A wide array of influences (and even some quotations) can be heard in the music, ranging from loud rock music to other contemporary (and not-so-contemporary) composers.

Esprit performance: Saturday, April 3, 2004 - *Streamlined* - Jane Mallett Theatre, Toronto, Ontario



International Guest Composer



Oliver Schneller, composer

Co-presented with the Goether Institute, Toronto

Born in Cologne on March 26, 1966, Oliver Schneller studied musicology and political science at the University of Bonn. In 1990 to 1991, he organized a project for the Goethe-Institut in Kathmandu, Nepal, aimed at preserving traditional forms of musical practice. From 1994 to 1996, he studied composition with Lee Hyla at the New England Conservatory in Boston.

In 1996, Schneller moved to New York where he was director of the electronic music studio at the City University's Graduate Center. He began doctoral studies with Tristan Murail at Columbia University in 1998, completing them in 2002 with a dissertation on "Electroacoustic Spatialization based on Directivity Control" and a composition for 14 instruments.

As an assistant to Murail, Schneller taught composition and computer music at Columbia. He moved to Paris in 2000 and lived there until 2001 as a participant in the *cursus annuel de composition et d'informatique* at IRCAM. Here, Schneller realized a project for piano and live electronics.

In 2001, the composer coordinated a project entitled *Helmut Lachenmann in New York*, which was co-sponsored by the Goethe-Institut, Miller Theatre New York, and Columbia University featuring master classes, colloquia, and seminars with Helmut Lachenmann and concerts by the New York ensembles *Sospeso* and *Speculum musicae* (April 2-7, 2001).

The music of Oliver Schneller has been performed at festivals in Europe, the USA and South East Asia, including Festival Agora (Paris), 'Elektronische Nacht' des SWR (Stuttgart), ICMC 2003 (Singapore), Les Musiques (Marseille), Musica (Strasbourg), Acanthes (Avignon), the Darmstädter Ferienkurse, ICMC 2002 (Göteborg), the Tanglewood Music Festival, Aspen, June in Buffalo, as well as at the 'Frankfurt 2000' – concerts of the Ensemble modern and the 'Millenium Stage Series' at the Kennedy Center in Washington DC.

He has received commissions from the Tanglewood Music Center/Fromm Foundation; CrossSound Music Festival Juneau, Alaska; the National Flute Association; Composers Concordance New York, and ensembles such as *musikFabrik* (Cologne), the *Nouvel Ensemble Modern* (Montréal), *Duo Sonare* (Bonn), the *Antares Ensemble* through the *Meet The Composer/Arts Endowment* program, and recently from IRCAM to write a piece for the *Ensemble Intercontemporain* and the 'Timée', a newly developed electroacoustic spatialization system.

Ensembles that have performed his works include: Ensemble modern; Ensemble Intercontemporain; Kammerensemble Neue Musik; Court-circuit; Ensemble Linea; E-mex; Ensemble Mosaik; Speculum Musicae; Göteborg Sinfonietta; the Whitman String Quartet; the Tanglewood Music Center Orchestra; the Aspen Contemporary Ensemble; St. Luke's Chamber Ensemble. Broadcasts include: American (NPR, WQXR); British (VCH London); French (Radio France); and German (SWR, SFB, HR, RBB) radio stations.

In February 2001, he was invited as a Visiting Composer for the 'Festival of Contemporary German Music' at Cincinnati College Conservatory and in October, 2002 , he was a featured composer at Festival Résonances at IRCAM in Paris.

Among his many awards are the Paul Fromm Award of the Tanglewood Music Center, the Robert Starer Prize, the Boris Rapoport Award for Composition, an ASCAP-Award, a Presidential Fellowship from Columbia University, a Benjamin-Britten Fellowship, a residency at the Maison-Heinrich-Heine in Paris, the 1999 Commissioning Prize of the National Flute Association, and a Meet the Composer Grant from the New England Foundation for the Arts.

As a saxophonist, Schneller has worked with musicians such as Lukas Foss, John Zorn, Steve Drury, John Harbison, and has been part of ensembles such as the George Russell Big Band, the Aspen Contemporary Ensemble, the Gustav Mahler Youth Symphony under Seiji Ozawa, and the Tanglewood Music Center Orchestra.

Oliver Schneller currently lives in Berlin where he teaches psycho-acoustics and acoustics at the University of the Arts (Universität der Künste).

Esprit Orchestra is grateful for the generous financial support provided by the Goethe-Institut, Toronto, to bring Oliver Schneller to Toronto to participate in *The Weekend*, New Wave Composers Festival.

Oliver Schneller wurde 1966 in Köln geboren. Nach einem Studium der Musikwissenschaft in Bonn begann er am New England Conservatory in Boston sein Kompositionsstudium, das er 2002 bei Tristan Murail als Stipendiat der Columbia University in New York abschloß. 1990/91 arbeitete er für das Goethe Institut in Kathmandu, Nepal an einem Projekt zur Förderung der lokalen Musikkultur.

Von 1996 bis 98 leitete er das Electronic Music Studio an der City University of New York. Als Assistent von Tristan Murail unterrichtete er Komposition, Computermusik und Psychoakustik an der Columbia University.

2001 koordinierte er die *Lachenmann in New York – Woche*, eine Zusammenarbeit des Goethe Institut New York, Miller Theatre und der Columbia University: Meisterklassen, Colloquia, und Seminare mit dem deutschen Komponisten Helmut Lachenmann sowie drei Konzerte der New Yorker Ensembles *Sospeso* und *Speculum musicae*.

Im Rahmen eines Kompositionsauftrages für das Ensemble Intercontemporain arbeitet er zur Zeit am Pariser IRCAM an einem Projekt zur Erforschung der Schallrichtungscharakteristika musikalischer Instrumente. Ein Schwerpunkt seiner kompositorischen Arbeit liegt auf der Erkundung des Verhältnisses von Raum und Klang, insbesondere bei der Suche nach neuen Verbindungskriterien von Instrumenten und Elektroakustik. Dabei spielt die strukturierte Miteinbeziehung akustischer Phänomene und psychoakustischer Wahrnehmungs-mechanismen eine wichtige Rolle in seinem Denken.

Schnellers Arbeiten wurden u.a. von Musikfabrik, Court-Circuit, Nouvel Ensemble Modern, Kammerensemble Neue Musik, E-mex, Speculum musicae, Ensemble

Linea, Ensemble Mosaik auf internationalen Festivals vorgestellt sowie im Rahmen der "Frankfurt 2000" – Reihe des Ensemble modern und der Saison 2002 des Ensemble Intercontemporain interpretiert. Portraitkonzerte mit seiner Musik fanden in Paris beim Festival Résonances 2002 sowie in Cincinnati im Rahmen des "Festival of Contemporary German Music 2001" statt. Rundfunkübertragungen in den USA (NPR, WQXR), in Deutschland (SWR, HRF, SFB, RBB), England (VCH London), und Frankreich (Radio France).

2003 erhielt er einen Forschungsauftrag des Haus der Kulturen der Welt zum Thema "Raumkonzepte in aussereuropäischer Musik".

Schneller erhielt zahlreiche Auszeichnungen, darunter den Fromm Foundation Award (Harvard University), den Boris Rapoport Kompositionsspreis, den Robert-Starer-Award der City University of New York, das Benjamin-Britten-Memorial Fellowship, eine Residency im Maison Heinrich-Heine Paris, zweimalig den amerikanischen Musikförderungspreis "Meet The Composer", sowie Aufträge für MusikFabrik, das Tanglewood Festival of Contemporary Music, das Nouvel Ensemble Modern (Montréal), das Antares Ensemble und das Whitman String Quartet (New York).

Als Saxophonist arbeitete er mit Musikern wie Lukas Foss, John Zorn, John Harbison und Steve Drury zusammen sowie mit dem Gustav Mahler Symphonieorchester unter Seiji Ozawa und der George Russell Bigband.

Oliver Schneller lebt seit Januar 2003 in Berlin, wo er seit dem Wintersemester 2003/04 Psychoakustik und Akustik für Komponisten im Rahmen des Komponistenlabors der Universität der Künste (UdK) lehrt.



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About Oliver Schneller' piece

Phantom Islands (2002) for 14 instruments and electronics

On oceanic maps drawn during the Age of Discovery mysterious land masses would frequently and rather consistently appear, which later were assumed to have emerged from mythical or legendary origins rather than geographical facts. The history of cartography refers to these as 'phantom islands.'

My piece draws on several acoustic analogies to the maritime world: It consists of a succession of sonic 'waves' out of which arise more compact structures, which then 'dissolve' again with the swelling of each succeeding wave. There is musical play with the image of light reflections on a moving water surface. Furthermore, there are some hidden musical references to the fauna: Musicalized cries of various sea birds appear in the middle section of the piece and the epilogue was inspired by the song of the humpback whale, which I discovered through the recordings and books of the American marine biologist Roger Payne.

Phantom Islands is a kind of double concerto for an ensemble of instruments and electronics where the real instruments concertize with their virtual electronic – 'phantom' – counterpart. Each instrument in the ensemble successively confronts its electronic mirror-image reflected, however, with a degree of distortion that is analogous to the effect of a concave, or convex, mirror. A 'phantom sound' might, hence, be an electronically magnified or highly compressed acoustic reflection of its source instrument. The encounters take place in various forms that are determined by timbral considerations, and enhanced by contrasting sections of tempered tuning with others using quarter and micro-tones.

During the first encounter, for instance, the instrumental lines trace the evolution and expiration of partials heard in the piano's A three octaves below middle C, while in the last encounter each note played by the vibraphonist triggers a burst of prismatically refracted spectral components found in the sounds of metallophones.

Formally speaking, each encounter gradually coagulates to form some type of firm, tangible cluster of musical events and figurations – an 'island' – that subsequently vanishes as quickly as it had appeared within the 'sea' of continuous transition that defines the overall structure of the piece.

Phantom Islands was commissioned by the Fromm Foundation at Harvard University for the Tanglewood Festival of Contemporary Music 2000.

Note written by Oliver Schneller

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Rose Bolton, composer

Rose Bolton grew up in Toronto, Canada, and holds a Bachelor of Music (Theory and Composition) from the University of Western Ontario. She has recently completed her Masters degree in composition at McGill University. Her teachers have included Denys Bouliane, John Rea, Alexina Louie, Peter Paul Koprowski and Jack Behrens. She is currently finishing her thesis for a Master's degree in Composition from McGill University.

Rose is the recipient of the H.C. Aitken prize of the 1995 New Music Concerts' young composers' competition. Her prize-winning work, *Ostinato*, was premiered by the New Music Concerts ensemble in 1996, conducted by Robert Aitken, and was aired on the Canadian Broadcasting Corporation radio program Two New Hours.

Her works, for both electronic and acoustic media, have been performed at numerous concerts in Toronto and London, Ontario and Montreal, and she has been appointed as Composer in Residence for the Canadian Electronic Ensemble.

Rose has received commissions from accordionist Joseph Petric of Toronto new music ensemble The Burdocks and from The Canadian Electronic Ensemble. This past summer, she was chosen to work with composer Gary Kulesha in the Canadian Contemporary Music workshops Discovery series at the Festival of the Sound.

In 1996, she participated in the orchestral reading sessions for young composers hosted by the Scarborough Philharmonic Orchestra, as well as the 10th annual Young Composers' Workshop sponsored by Toronto's Arraymusic.

Recently, Rose Bolton was one of five young composers who participated in the Génération 2000 project directed by conductor Veronique Lacroix which involved six performances by L'ensemble contemporain de Montréal in a cross-Canada tour.

In April, 2002, she was chosen to be the recipient of the Toronto Emerging Composer Award, the Toronto Community Foundation and the Canadian Music Centre. In speaking about the recipient, the jury stated: "Ms. Bolton is an outstanding artist, clearly at the threshold of establishing an important presence upon the Canadian music scene. Her work is imaginative, fresh, strikingly original, and convincing. Her proposal matches the awards criteria perfectly demonstrating 'artistic excellence matched by innovation, experimentation, and a willingness to take risks.'"

About Rose Bolton's Piece

Under unturned Rocks (2004)

Under Unturned Rocks is a composition about a journey into the unknown and the obscure. This could be about an expedition towards inaccessible facets of one's own inner psyche, or the quest by astrophysicists to find the life span and origin of our universe – and how our earth-oriented units of measurement cease to be relevant.

In the initial conception of the work, it was to be about hidden worlds of small insect creatures and microorganisms found under rocks in an ecosystem such as a forest, but as work on the piece progressed, the “untured rocks” evolved into a metaphor. No matter how much biologists have learned about tiny life forms, we’ll never be a part of those worlds, and it’s this element of mystery that forms the character of *Under Unturned Rocks*.

I began the piece with active, but ordinary sounding musical phrases reflecting the “matter of fact” realities of everyday life, from which the music evolves. The first moment of departure happens after about a minute with an interlude consisting of trills. (I relate the interlude to a pause of reflection on the voyage.) From there, each successive phrase becomes elongated and fragmented, and the presence of gongs, tam tams and pianissimo sustained strings create an ethereal atmosphere. These “wet” timbres are intended to evoke a mood of being submerged.

By creating phrases, or passages, that continuously develop, but never quite crystallize into an actual melodic theme, I hope to convey the feeling of gradually unfolding landscapes becoming less familiar, and more enigmatic. The movement ends with another interlude of trills, or point of arrival.

The material in the second movement is lower in register and is further slowed down so the section is distorted to eight times the length of the phrases at the beginning. Remnants of the early material appear like a memory. Although the piece ends at this point, I deliberately made it sound non-conclusive, so as not to be an ending at all, but merely where the music happens to stop – which might imply that the “real” end is not known.

My thanks to Alex Pauk for commissioning the work, and to the Canada Council of the Arts for their generous assistance.

Note written by Rose Bolton

***Under Unturned Rocks* is an Esprit Orchestra commission with financial support by the Canada Council for the Arts.**



André Ristic, composer

André Ristic studied piano and harpsichord as well as composition between 1992 and 1997 in the Quebec, Montreal Conservatoires, and also studied music in Paris and New York. He is completing a degree in mathematics at the Université du Québec à Montréal this year.

He has received numerous awards and prizes, including the Jules-Léger Prize for Canadian Chamber music (2000), and the Composer of the year "Opus" award in Quebec (2001). Other awards and accolades include: The Bourse McAbbie (fonds Wilfrid-Pelletier) in 1995; the Prix John-Newark (Prix d'Europe 1997); special mention in the Orchestra Symphonique de Trois-Rivières competition (1997); and the 2001 2nd prize, People's choice award, CBC young composers competition, for *Après une lecture de Piskounov*; as well as the 1st prize awarded by the SOCAN foundation competition in 2001 for *Après une lecture de Piskounov*. In 1998, he joined the Quebec-based Trio Fibonacci as pianist.

Ristic is pursuing an active career as a musician, and has been doing research in the field of musical analysis, trying to combine elements of signal theory to musical analysis. His compositions are characterized by an interaction between different parameters found in reality, converted musically to criticize its limitations. He also plays the accordion in a folkloric band, and has accompanied popular singers, and composed pop music.

About André Ristic's Piece

***Sublimation* (2004)**

The meanings of the title, *Sublimation*, are numerous, and refer to the notion of passage from one state to another. For instance, “martyrdom is a sublimation” (Victor Hugo), the victim using his or her pain to justify some higher cause, transforming something unpleasant into an action that is sublime. Psychoanalysis uses the word in a number of ways, but I believe it's chemists who use the *cleanest* (unsurprisingly) definition of the word. Simply, it is the direct change of a solid into its gaseous form (i.e. without transition through its liquid state).

For a long time, music has been known to ‘sublimate daily life’ (M. Praetorius), but it is the actual chemical relationship between parts of the music that inspired me to construct a piece that tried to ‘sublimate’ musical objects, phrases, and structures.

This starting point led me to imagine – as I always do – a global form with enough details that I could focus from there on *only* musical phantasms and spontaneous apparitions of objects of all kinds. This spontaneity then revealed an interesting opening into the work – I could now try to sublimate my own conception of the piece, and use my immediate thoughts to “construct” a healthy building of music.

I began by eliminating whatever would slow me down, in order to get a faster *connection* between my ideas and the paper. This is why most of the piece doesn't contain specified pitches, since clearly what I mostly hear has a rhythmical nature superceding the importance of pitches.

The method sorted, and the global form prepared, I was able to compose the whole piece non stop, as fast as I could, and make the composing time as close as possible to the playing time. This took many weeks because I could not keep my mind in control more than an hour daily (more or less) in this very intensive process of thinking-hearing-writing.

The composition that resulted is, in my opinion, quite paranoiac, because its trajectory is unpredictable, but not surprising. It seems to me to be like a code that is transcribing the evolution of my ideas. Fortunately, I kept numerous notes along the way, which allows me to present some of those now, in chronological order. All my pieces are composed *chronologically*, so the notes follow both the time in my life during those weeks, as well as the time in your life during the listening of the piece:

*Sublimation(s)(?) – notes (excerpts, adapted in a *writable* language, namely English)*

I forgot how much I loved Dali's work before – but, today, I remember. I should start composing again.

The piece has to come from something, but maybe not from the first note.

The whole piece itself must sublimate itself.

The piece will have a middle point, a center, so that I have Beginning-Middle-End. It does not need a beginning, or an end, only a middle.

The second four, five bars (including the silences and respirations) must contain all the composition.

Nothing in it is developed – because when development is needed, the objects evaporate suddenly (they sublime).

When something means something, it has to go through to the end of what it means, but still not develop, because that is sick. Sublimation allows that.

If I hesitate, the music must hesitate, too, and this must be beautiful, because hesitation is beautiful. Especially if sublimated.

There is the noise of my hard drive somewhere in the middle of the room. The noise makes it difficult to hear other things, but is not displeasing, can and should be used.

Maybe I hear more noises than I thought before, and more than I had planned.

There should be a funeral march, but if not, something better.

Also, the piece should listen to itself and react. Maybe it should be angry at itself, sometimes; maybe even NOW!

If Gravity applied to music, it would be interesting to build rockets against it.

The *lighter* takes up more space than the *heavier*, sounds do not work like that!

I was not sure I should use harmonic series, but since it crossed my mind, I had to do it.

The last things I thought made me realize the piece should finish soon.

I did not remember where the trumpet came from; I felt ashamed, but the significance is more important than the mental image, and we should forget with wisdom.

But I did not forget what I wrote in the first bars, only what it meant then. And today it means another thing.

In memoriam Tata

Note written by Andrew Ristic

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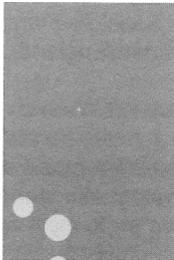
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Orchestral Readings

Esprit's orchestral readings are casual performances of music, co-presented as part of the Canadian Music Centre's Professional Readings Project. This evening's musical presentations represent the continuation of the Third Round of the CMC's Professional Readings Project, which focuses on works for orchestra. The CMC, Ontario Region, presents the Project as an initiative to support the work, and assist with the professional development, of its Associate Composers, specifically composers with previously unperformed or under-performed works. Other goals are to introduce new Canadian works to performers and the public, and encourage performers and ensembles to add these works to their standard repertoire. CMC's Executive Director, Elisabeth Bihl, initiated the Project as a national initiative, and it is active with the support of National Project Coordinator Paul Steenhuisen in all five CMC regions. The Readings Project is **supported by The SOCAN Foundation and The Government of Canada through the Canada Music Fund.**

Composers: Kee Yong Kam; Tony K.T. Leung ; Deirdre Piper

Kee Yong Kam is an Associate of the Royal Academy of Music, London, England, where he won honours for both violin performance and composition. He has performed in England, Australia and throughout Asia, playing both classical and traditional Chinese selections. Kee Yong was the leader of the Singapore String Orchestra for close to two decades and is the author of a highly successful ballet, *The Five Sentiments*, commissioned by the Singapore Arts Festival in 1982. The composer received the Cultural Medallion of the Singapore Government in 1984 for his contributions to the musical life of the country. His compositions have been performed by the TOKK ensemble (Tokyo), the Seoul Philharmonic (Korea), the Petra Quartet (Australia) and the Delos Quartet (England).

Tony K.T. Leung is engaged in Western, Chinese and electroacoustic practices. As a youth, he arranged music for Chinese orchestra, which sparked an interest in western music and composition. From 1989 to 1992, he studied composition privately with University of Toronto Professor Chan Ka Nin. Tony's music has been performed and broadcast internationally, including presentations at many high profile festivals in Australia, France, Korea, Luxembourg, USA and Canada.

Deirdre Piper studied at the Royal College of Music and at the University of Manchester (Mus.B. and Ph.D. in historical musicology). She has held full-time teaching positions at the University of Manchester, Huddersfield Polytechnic, and at Carleton University, where she is Associate Professor of Music. Her current areas of teaching comprise composition, theory, analysis, counterpoint, orchestration, and issues of concert music since the Second World War. She is a self-taught composer, and has produced works for various solo, chamber and choral media. Deidre's work has received many public performances and broadcasts during the last twenty years.

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About Participating (non-performed) *Weekend* Composers

Esprit Orchestra's *The Weekend*, New Wave Composers Festival aims to bring together a new generation of composers and draw public attention to their music. The following composers, while not performed this time, are participants in Esprit's 2004 *Weekend* Festival. Esprit Orchestra is pleased to present their biographies, scores, and CDs in our lobby for our audience's information and listening pleasure. Please visit Esprit's website at a later date (www.espritorchestra.com) to view video interviews with all the 2004 *Weekend* composers.

Ian Carruthers

Emily Doolittle

Gabriel Evangelista

Paul Frehner

Craig Galbraith

Rob Mosher

David Ogborn

Abigail Richardson

Jackie Shin

Adam Shirkin

Diego Soifer

Andrew Staniland

Jason White

Ian Carruthers

Ian Carruthers is just finishing the composition degree at Wilfrid Laurier University, in Waterloo, where he has studied with Peter Hatch, Cam McKittrick and Linda Catlin Smith. While studying there, he has composed works for a variety of media, including solo, chamber, orchestral, electro-acoustic, multi-media, theatrical, and spiritual. He has also worked with groups outside Laurier such as Theatre & Co., the Windsor Symphony, and the Ontario Mennonite Music Camp. Having completed the performance program on viola he is now a freelance performer in the Kitchener-Waterloo area. On his off time, Ian enjoys reading, writing and biking.

Emily Doolittle

Composer Emily Doolittle was born in Halifax, Nova Scotia, and educated at Dalhousie University, Indiana University, the Koninklijk Conservatorium in the Hague, and Princeton University. She is currently living in Montreal, where she is writing a piece for the Motion Ensemble (New Brunswick), studying bird and animal songs and their relation to human music, and learning to play the mandolin.



Gabriel Evangelista

Born in Montreal in 1982 from Spanish parents, Gabriel Evangelista follows a double bachelor's degree in music and philosophy at the University of Montreal. As a composer, he has produced some chamber music pieces where he explores his own language consisting of colouristic and rhythmic gestures, carrying influences by Ligeti, Reich and Afro-cuban music. As a performer, he is a percussionist of Balinese Gamelan leading drums (with the group Giri Kedaton from Montreal) and of Afro-cuban popular and sacred music (with the group Kumpa'nia). As a philosophy student, Gabriel is working on aspects of the ideas of Jacques Derrida and Gilles Deleuze in order to think music as well as musical analysis in terms of relations of desire constituting virtual/natural territories.



Paul Frehner

Born in Montreal in 1970, Paul Frehner completed his Master's degree in music in 1998 at McGill University where he studied composition with Brian Cherney and orchestration with Bengt Hambraeus. Currently, with the aid of an FCAR Fellowship, he is completing a Doctoral degree in Composition at McGill where he is now studying with Denys Bouliane. Mr. Frehner has received numerous awards and mentions at both the national and international level. Notable among these was the First Prize in the Prague Philharmonia's Symphony of the Third Millennium Composition Competition for his orchestral work, '*Elixirs*'. It received its world premiere on January 1, 2001, by the Prague Philharmonia in the Rudolfinum and was subsequently broadcast on Czech National Radio and Television. In 2000 he won First Prize in the Jeunesses Musicales World Orchestra's International Composition Competition for *Overture 2000*, a work for large orchestra. It was premiered January 1, 2000 in the Berlin Konzerthaus by the JMWO. In January 2003 his work *Subliminal Media* for chamber orchestra won the Second Prize in the 2003 Winnipeg New Music Festival's Investor's Group

Composers Competition. This work also received a Special Recommendation in the 2003 Masterprize competition. Most recently, as a finalist in the Genesis Opera Project, Frehner was commissioned by the Genesis Foundation to compose *Sirius on Earth*, a one hundred minute opera based on a libretto by Angela Murphy. It was premiered in the 2003 Almeida Opera Festival in London, England. After its London performances it was toured to Aldeburgh where it opened the 2003 Proms season in Snape Maltings concert hall. Current projects include a CBC Radio commission and a Canada Arts Council commission for the Esprit orchestra. Paul Frehner's music has been performed and broadcast in Canada, Great Britain, Germany, Holland, the Czech Republic and Japan.

Craig Galbraith

A native of Saltspring Island, BC, Craig Galbraith studied composition with David G. Duke, at UBC with Stephen Chatman and Michael Tenzer, and voice with James Fankhauser and Bruce Pullen. A fellowship recipient at the University of Toronto, Galbraith completed a MMus in composition with Christos Hatzis. In May 1998, Galbraith received Second Prize of the Godfrey Rideout Award, a choral category of the national SOCAN Awards for Young Composers. In 2000, he was awarded first place in SOCAN's Hugh Le Caine Award, this time for an electroacoustic work, *Silhouette*. This composition received Second prize in the CBC's National Competition for Young Composers, as well as the Peoples Choice award. Galbraith's music has been performed by artists such as Scott St. John, Victor Constanzi, Phoenix Chamber Choir, Cantata Singers, Vancouver Chamber Choir, *musica intima*, and the singer/pianist duo, Tyler Duncan and Erika Switzer. Several of his works have been recorded for broadcast by the CBC. Recent commissions include a vocal work for the ACNMP David Duke 2002 Tour, a double-choir work for the Elmer Iseler Singers and Estonian Philharmonic Chamber Choir, and a chamber song cycle for the Talisker Players. Currently, Galbraith is in the Doctoral composition program at the University of Toronto.

Rob Mosher

Canadian saxophonist and composer Rob Mosher is rapidly emerging as one of the country's most versatile musicians. Rob enjoys performing in any context that comes his way and has found himself mostly in the jazz, improvised, classical and new-music classical styles. For two years Rob has composed and performed with the 40 Fingers Saxophone Quartet. He regularly performs John Zorn's "Cobra", a large-ensemble piece in which musicians must function within strict pre-established rules while playing to an improvised script of events. His diverse musical experiences include him as soloist under the baton of Alain Trudel. Rob is a graduate of the University of Toronto's Jazz Performance program. In the summer of 2004, Rob will be attending the world-renowned Banff International Jazz and Creative Music Program led by trumpeter Dave Douglas. Rob will be releasing two albums in the near future; improvised duo-saxophone, and a jazz trio featuring his compositions. As a composer, Rob is preparing a collection of his saxophone etudes. **For more information about Rob see www.robmosher.com.**



David Ogborn

RECEIVED HONOURABLE MENTION IN THE 2004 COMPETITION FOR THE TORONTO EMERGING COMPOSER AWARD.

David Ogborn is a sound artist and scholar. Notable performances of his work have included the premiere of *Queen & McCaul* at Sound Junction II in Sheffield, *Blackbird* by the Manitoba Chamber Orchestra, and *Incantation 3* by the Winnipeg Jazz Orchestra. David is presently a doctoral candidate at the University of Toronto, with ongoing research interests including the life and works of composer Luigi Nono, the aesthetics of Walter Benjamin and Theodor Adorno, and the use of functional programming for electronic music.



Abigail Richardson

RECEIVED HONOURABLE MENTION IN THE 2004 COMPETITION FOR THE TORONTO EMERGING COMPOSER AWARD.

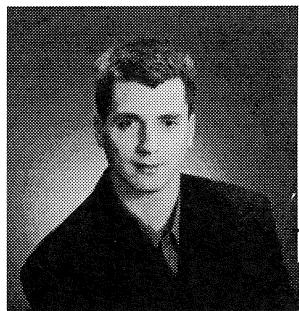
Abigail Richardson was born in Oxford, England in 1976 and moved to Canada as a child. She received her *Bachelor of Music* from the University of Calgary and her *Master of Music* from the University of Toronto. She has studied composition with Chan Ka Nin, Gary Kulesha, Allan Gordon Bell, and electroacoustic composition with Christos Hatzis. Abigail is currently in her final year of the doctoral program at the University of Toronto. Her works have been performed by the University of Toronto Opera Division, Orpheus Choir of Toronto, ArpaTambora, Fine Young Classicals, NOISE (San Diego), Festival Winds, Tapestry New Opera, and the Composers Orchestra. James Campbell commissioned a wind quintet for the opening of the Charles W. Stockey Recital Hall at the Festival of the Sound, and Tapestry New Opera will present a new chamber opera *Mother Everest* at Opera To Go, April 2004. Abigail's chamber work *dissolve* won the first annual Karen Kieser Prize in Canadian music, and was recently selected for presentation at the International Rostrum of Composers in Paris, 2004.

Adam Shirkin

Adam Sherkin is currently studying piano at the Glenn Gould School in Toronto under renown pedagogue Marc Durand. He studies composition under Professor Alexander Rapoport. Active as both a soloist and a collaborative artist, Adam recently undertook fortepiano studies with keyboardist Colin Tilney. He has been a frequent prizewinner at music festivals in the Greater Toronto Area, including The Kiwanis Music Festival, Peele and Davenport Festivals. Adam has participated in masterclasses conducted by Claude Frank, André Laplante, Glibert Kalish and Warren Jones. As an active chamber musician, the composer has collaborated with instrumentalists and vocalists in various concert and recital venues. As a performer, Adam has presented many recitals including a recent broadcast for CBC Radio's *Music Around Us* concert series, as well as a performance of Olivier Messaien's *Couleurs de la Cite Celeste* with the Royal Conservatory Orchestra in April of 2003. And as a composer, Adam has written solo, chamber and orchestral works. *Mockingbird* (2003), for toy piano and tum drum, was premiered in April 2003 by pianist Phyllis Chen. His *Three Preludes for Solo Piano* (2003) were performed and recorded by the composer at the Banff Centre for the Arts in July of 2003. A recently written work for orchestra, *Terra Incognita* (2004), was read and recorded by the Buffalo Philharmonic Orchestra in February, 2004.

Diego Soifer

Born in Argentina in 1981, he started studying Composition at the age of 16. His teacher for four years in Buenos Aires was Daniel Montes, with whom he studied not only Composition but also counterpoint, harmony, analysis and ear-training. In 2002, he moved to Toronto. Diego is currently a student in the University of Toronto, Faculty of Music, in Gary Kulesha's studio.



Andrew Staniland

RECIPIENT OF THE 2004 TORONTO EMERGING COMPOSER AWARD!

From his roots as a guitarist, Andrew Staniland (age 26) developed an interest in contemporary music that led to his current pursuit of a doctoral degree in composition at the University of Toronto. Andrew's music has been commissioned and performed by musicians and ensembles all over Canada, including Beverly Johnston, the Amici Chamber Ensemble, and the National Arts

Centre Orchestra New Music Ensemble. Andrew has been described as a composer whose "striking musical ideas are perfectly complemented by his superb compositional technique. ... [He] will emerge as one of the most individual voices in this country" (National Arts Centre Press Release, November 2002). Andrew has received several awards for his work, including three prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. In 2002/03, Andrew was affiliate composer with the National Arts Centre Orchestra. Upcoming projects include a residency at the CCMIX in Paris to realize the electronic component of a new mixed media work for the Nouvel Ensemble Modern in 2006.

Esprit Orchestra wishes to congratulate Andrew on receiving the Toronto Emerging Composer Award. March 25, The Canadian Music Centre announced Andrew Staniland is the 2004 recipient of the Award, a \$5,000 prize funded by Roger D. Moore, with administrative support from the Michelle Tanenbaum Fund, part of the Toronto Community Foundation. In selecting Andrew as the recipient of this year's award, the jury stated: "We felt that he had successfully explored many different facets of his compositional technique, as well as having composed for a variety of instrumental ensembles. We were convinced that he would succeed in his proposed project, and other future endeavours. We all agreed that Andrew Staniland is certainly going to be a strong presence in Canadian Music. His music is expressive, captivating and is well written, and it was on this strength that we choose Andrew Staniland as the recipient of the 2003-2004 Toronto Emerging Composer Award."

Jason White

Composer, pianist, concert organizer, and teacher, Jason White is in his final year of studying composition with Glenn Buhr at Wilfrid Laurier University. Over the past four years he has been active as a vocal accompanist, performing in musicals and operas on piano, harpsichord, and celesta. In addition, he has appeared as a soloist, most recently performing Gershwin's *Rhapsody in Blue* with the WLU Symphony Orchestra, and Moussorgsky's *Pictures at an Exhibition*, in concert with works by Beethoven and Chopin. As a producer of concerts, Jason focuses on presenting new music to the public, and his concert series 'Brave New Music' has been renewed at the Kitchener Public Library twice. He frequently appears throughout Ontario as a jazz pianist, either accompanying his partner, soprano Beverly Witzig, in the duo **White Jazz** or playing in his quartet, **The Jason White Quartet**. Jason will be receiving his BMus degree in composition from WLU this year, after studying with Peter Hatch and Glenn Buhr. In 2003, he co-wrote the music for Theatre & Company's play depicting fairy tales by the Grimm Brothers, "Tales from the Snowy Woods." He has just completed a piano concerto for the Windsor Symphony Orchestra's Canadian Music Festival, which was used at a conductor's workshop in January, and has just had a reading session for another new orchestral work by the Kitchener Waterloo Symphony. He is currently working on a harp concerto and several works for voice.

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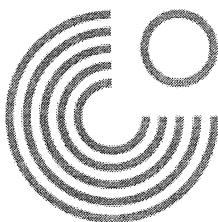
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The Goethe-Institut Toronto is proud to be part of the Esprit Orchestra's concert and workshop series featuring German composer Oliver Schneller. We look forward to continued participation in Esprit's plans to introduce several other young composers from Berlin to Toronto musicians and audiences.

The program department of the Goethe-Institut Toronto maintains an ongoing dialogue on current cultural issues with local arts organizations and develops challenging cultural programs on contemporary themes in the areas of film, new music, jazz, theatre, literature, visual arts, design and architecture, and much more. We run our own gallery space and cinema called the Kinowelt Hall.

The Goethe-Institut also offers ongoing German language courses in Toronto as well as in Germany, and extensive library, audio-visual and information services.

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Mark Your Calendar – Announcing Esprit Orchestra's 2004/05 Season Concert Dates

This season, Esprit Orchestra is endeavoring to assist our patrons to schedule their calendars far in advance of the upcoming concert season. Please be sure to reserve spots on your calendars for the following Esprit concert dates:

- ❖ **Friday, October 15, 2004**
- ❖ **Sunday, November 28, 2004**
- ❖ **Friday, January 28, 2005**
- ❖ **Sunday, March 6, 2005**

Be sure not to miss Esprit's next concert

Sunday, May 2, 2004

Radio Waves Matinee

Glenn Gould Studio, Canadian Broadcasting Centre

250 Front St. West

1:00 p.m. - Pre-concert talk 2:00 p.m. - Concert

Guest soloists:

Tomoko Mukaiyama (Japan/The Netherlands), piano

Colleen Skull, soprano (Canada)

Martin Houtman, tenor (Canada)

Part of CBC Radio/Radio Netherlands Week of Dutch Music – a series of concerts broadcast in Canada & Holland celebrating the two countries.

- ❖ **Peter-Jan Wagemans** (The Netherlands) *Eden's Gardener* (2002) for piano and orchestra *North American Premiere
- ❖ **Tristan Keuris** (The Netherlands) *Sinfonia* (1974)
- ❖ **José Evangelista** (Canada) *Symphony minute* (1994)
- ❖ **Alexina Louie** (Canada) *Prologue* and *Berceuse* from the opera *The Scarlet Princess* (2002)
- ❖ **Chris Paul Harman** (Canada) *Axle* (1998/1999)*an Esprit commission

The Canadian premiere of Tristan Keuris' work, *Sinfonia*, is important because it is rare for this late, important Dutch composer's work to be heard in North America. Combined with Peter-Jan Wageman's exquisite *Eden's Gardener*, this component of Esprit's programme presents an excellent perspective on Dutch music for Esprit's audiences. The concert programme also reflects excellence in Canadian composition by the inclusion of music frequently performed by Esprit in the past.

Co-presented with the Consulate General of The Netherlands in Toronto and Muziekgroet Nederland

The Weekend, Volunteers

Esprit Orchestra thanks composers Brian Current and Chris Paul Harman for their generous assistance in planning and executing Esprit's 2004 *The Weekend, New Wave Composers*.



Chris Paul Harman, composer

The Weekend volunteer event co-ordinator

Chris Paul Harman was born in 1970 in Toronto, where he studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by the Edmonton Symphony Orchestra, the Kitchener Waterloo Symphony, the Montreal Symphony, the Toronto Symphony, the Tokyo Symphony, the Windsor Symphony, the Winnipeg Symphony, the CBC Vancouver Orchestra, the National Arts Centre Orchestra, the National Youth Orchestra, the Composers' Orchestra, the Esprit Orchestra, and l'Orchestre de Chambre de Radio-Canada.

Mr. Harman has been commissioned by guitarists William Beauvais (December) and Sylvie Proulx (*The Swan That Died In Darkness*), violinist Jacques Israelievitch (*Partita for Solo Violin*), oboist Lawrence Cherney (*Concerto for Oboe and Strings*), Continuum (*Spectra, Incidents In Transition*), the Esprit Orchestra (*Axle*), the Guelph Spring Festival (*From The Cradle To The Grave*), Music Canada 2000 (*Uta*), the National Arts Centre Orchestra (*Let Me Die Before I Wake...*), the Sabat-Clarke duo (*Midnight With The Stars And You*), the Societe de Musique Contemporaine du Quebec (*Procession Burlesque*), the Standing Wave Ensemble (*Incipits*), the Societe Radio-Canada (*Adagio*), Soundstreams Canada (*Projection*), and the Winnipeg Symphony Orchestra (*Flicker*).

In addition, the Canadian Broadcasting Corporation has commissioned his *Sonata for Viola and Piano*, *String Quartet No. 1, Iridisation, Theme and Variations, C Section* (violin concerto), *The Dawn Of Each New Day Brings Us Each A Little Closer To Our Inevitable Demise, String Quartet No.2, Catacombs* (flute concerto), *Amerika, Mabushii Sora E* (piano concerto), as well as *Globus Hystericus*, which served as the test piece in the piano category of their 1993 National Competition for Young Performers.

In 1986, Chris Paul Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the Grand Prize winner at that same competition in 1990. *Iridescence*, the work which earned him the Grand Prize, was subsequently awarded first prize in the under-30 category at the 1991 International Rostrum of Composers in Paris, France.

At the 1994 International Rostrum of Composers, Harman's *Concerto for Oboe and Strings* was chosen as a Recommended Work in the General Category for composers of all ages. In consequence, both works have been broadcast in over twenty countries. In 1998, his orchestral work *Blur* was

awarded first prize at the duMaurier Arts Limited Canadian Composers competition with the Winnipeg Symphony Orchestra.

In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week, and his work *Amerika* was awarded the Jules Leger Prize for new chamber music in Canada, and was shortlisted for the Prix de Composition de la Fondation Prince Pierre de Monaco.

Mr. Harman's current/latest projects include a work for bass clarinet, string quartet and piano for Dutch bass clarinetist Harry Sparnaay with Toronto's Silvestrov Group ensemble.



Brian Current, composer

The Weekend volunteer programming advisor

Brian Current's music has been performed both at home and abroad by outstanding ensembles. His pieces have won awards in Paris, New York, Adelaide and Vancouver and have been broadcast in over 35 countries.

Recently short-listed for the highly prestigious American Academy's Prix de Rome 2003, International prizes include the Selected Work (under 30) at the 2001 International Rostrum of Composers in Paris, a first prize in the Polish "Music and Play" competition and the Jury Prize at the NEM's International Forum for Young Composers, held at the Adelaide festival in Australia. At home, in addition to three first prizes from the SOCAN Competition for Young Composers (1997, 1998 and 2000) Brian has received awards from New York's ASCAP, the CBC and the Canada Council for the Arts, including the Robert Flemming Prize for most outstanding young composer. In March of 2001, he was awarded the Grand Prize in the CBC National Competition for Young Composers, the country's highest distinction for composers under 30 years.

Raised in Ottawa, Brian Current went on to take his undergraduate degree in honours composition at McGill University in Montreal, Quebec where he studied under Bengt Hambreaus and John Rea. Brian completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor.

In 2000, he was chosen as participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman.

Brian Current's music has been performed both across Canada and internationally by the Esprit Orchestra, the Winnipeg Symphony, the Warsaw National Philharmonic, the Oakland Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Canadian Chamber Ensemble, ARRAYMUSIC, Continuum, the SIRIUS ensemble and NUMUS. He now lives in Toronto and is at work on a commissioned chamber opera for Vancouver's *Opera Breve*.

For more about Brian Current: www.briancurrent.com

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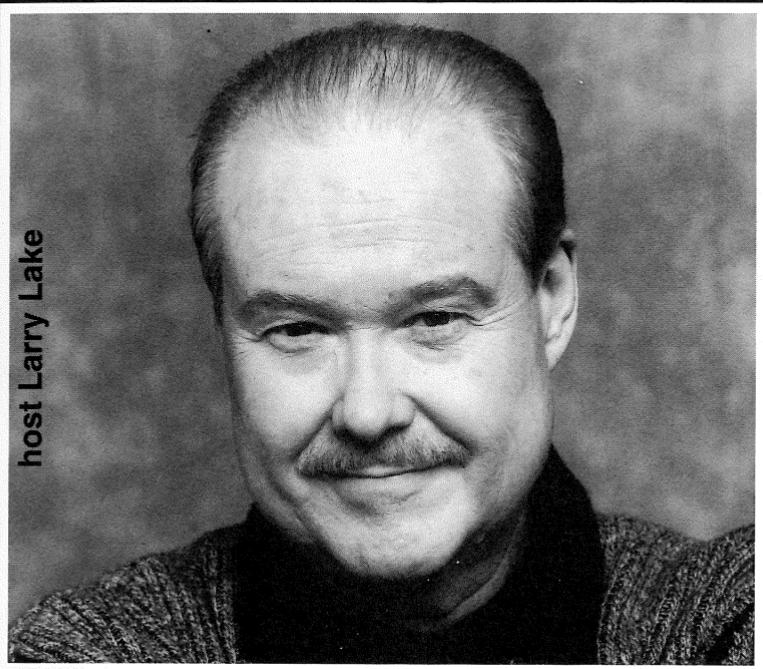
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TWO NEW HOURS

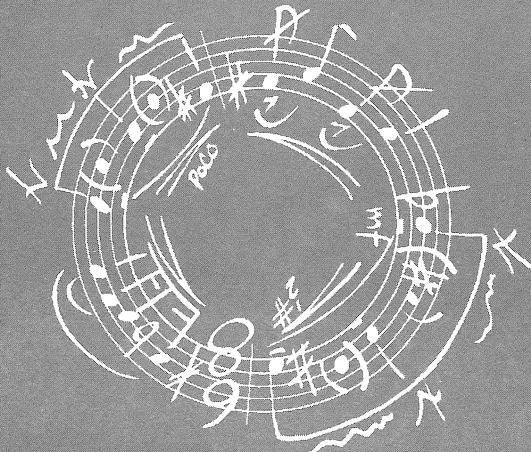
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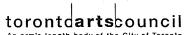
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